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Annex "A," Subparagraph li, Sociological Background

INTELLECTUAL AND ARTISTIC EXPRESSION

Intellectual and artistic expression is interpreted in this chapter to mean the communication of experience and ideas through the media of creative and academic writing, painting, the plastic arts, dancing, and music. 532 538

The bulk of the creative and academic writing of the Central-South Region does not differ from that produced in China as a whole. The Chinese written language is the vehicle for official business and cultivated expression in all parts of China. In the past, cities like Changsha, Hankow, Nanchang, and Canton in Central-South China closely followed the cultural interests of Shanghai and Peking, and innovations derived from leaders in Shanghai and Peking, upon receiving support from people in these Central-South cities, appear to have been accepted nationally. The identification of the bulk of the creative and academic writings of the Central-South Region with that of the Chinese nation is particularly true today when the nation is ruled by an authoritarian government and when all cultural innovations emanate from Peking.

The Chinese, especially the Chinese Communists, often speak of literature and the arts as one. In the Communists' policy statements, what pertains to literature also pertains to the other arts. Therefore, as far as the theory and policy of the arts are concerned, no separate treatment is necessary.

In less sophisticated folk literature and folk art, however, the Central-South exhibits some unique regional characteristics. But even in this respect, the Central-South Region is by no means an integrated 532 538 184

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whole: Honan is more closely related to the North China tradition, and is oriented toward Hopei rather than toward the provinces in the south; Hupeh, Hunan, and Kiangsi are oriented toward the provinces east of them rather than toward their northern and southern neighbors; Kwangtung and Kwangsi have South China characteristics not shared by other provinces in the region. Furthermore, Kwangsi and the western border of Hunan have been settled by minority groups as well as the Han Chinese. These minority groups have forms of intellectual and artistic expression unlike those of the Han Chinese.

I. GENERAL CHARACTERISTICS OF LITERARY ACTIVITIES IN COMMUNIST CHINA

The reform of literature and art (wen-i cheng-feng) at Yenan in 1942[1] made the practice of literature and art in the Liberated Areas overt political activities; the application of the same line to the entire country in 1949 subjugated all writers and artists in the nation to the service of the state. Control and regimentation of thought in literature and art became more systematic as the Communists consolidated their power, the victor being the arbiter of artistic "truth." In general, the control over writers, artists, and their work takes three forms, as was true in the Liberated Areas after the 1942 reform: (1) the organization of writers and artists under government auspices; (2) the identification of the duties of writers and artists with the implementation of government policy; and (3) the intentional and unceasing use of literary and art criticism to keep writers and artists in line. Now, however, the scope is national.

1. Mao Tse-tung's speeches at the Party School in Yenan in February and at the Yenan Literary and Art Circles' meeting in May 1942 established the

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specific cultural fields such as literature, art, music, and the cinema; it was to follow the line laid down by Mao Tse-tung in 1942. Theoretically the federation is not a government body, but it sent delegates to the Chinese People's Political Consultative Conference in September 1949, as did Communist-sponsored political factions and mass organizations. The chairman and vice-chairman of the federation were given posts in the Communist government. 814

At the organizational meeting in July, Chou En-lai told the gathered writers and artists that they were the representatives of 70,000 literary and art workers in China, of which 30,000 were in the People's Liberation Army, another 30,000 were scattered in the old Liberated Areas, and the remaining 10,000 were in areas recently liberated from the Kuomintang. From Chou's statement it becomes obvious that he identified as writers and artists Party propaganda personnel and those workers engaged in raising the standard of literacy.[2] It is doubtful that the majority of these 70,000 so-called writers and artists had achieved high competence in intellectual and artistic expression. Two years later, the Communists' leading woman author, Ting Ling, was still complaining that as editor she had difficulty in finding passable manuscripts for her magazine.[3] 814 538

2. Chou En-lai, "Political Report at the Conference of the All-China Literary and Art Workers," (July 6, 1949), People's Literature (Jen-min Wen-hsueh), Peking, I, 3, Jan. 1, 1950, p. 17.

3. Ting Miao, A General Analysis of Chinese Communist Literature and Art, Hong Kong, Ya-chou ch'u-pan she, 1954, pp. 149-50.

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It is certain that the organization of these writers and artists put the politically dubious under the guidance and supervision of the politically reliable; and the organized state rendered the writers and artists collectively responsible and accountable for their part in the Communist cause. Furthermore, dominated as it was by veteran Communists, the organization embracing all China's well-known writers and artists served as a good Communist-style democratic front.

B. The Task of the Writers

The literary subdivision of the federation was the All-China Association of Literary Workers, which, like the federation's other subdivisions, has its own professional magazine, People's Literature. In the first issue, published in October 1949, the six-fold task of the magazine was stated in part as follows:

1. to participate in the People's Liberation War and in the construction of the "New Democratic nation" through literary forms that are treasured by the people, with ideological content reflecting the growth of the new nation and praising the contribution of the masses in revolutionary struggles and productive activities;

2. To rid literature of imperialist influence, and to reform traditional literature; to accept what is good in foreign literary and artistic endeavor;

3. to guide the masses in factories, villages, and in the ranks in their literary study, and to help increase their "literary strength";

4. to develop literatures of the ethnic minorities;

5. to study revolutionary theory, and to organize groups for the study and discussion of the new literary productions and the formulation of a "scientific" theory of literary criticism;

6. to promote interflow of literature and art

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among nations; to develop patriotism and internationalism; and to participate in the struggle for peace led by the USSR. [4] 814 538

Before the writers of the association had time to demonstrate their ability to implement these policies by fulfilling pledges to turn out so many pieces of work in a stipulated period of time, the conflict in Korea began.

The war was utilized by the Party as a schooling ground for class education and was depicted as a panorama of international class struggle. On this pretext, writers were sent to the front to learn about "reality" in order to delineate the struggle of the "hero of the day" and to draw the "moral of his time." They were expected to make the most of their experience, not only by reporting immediate events but also by recording their impressions in notes which would later serve for material in more lengthy literary works. With the exception of Pa Chin's Living Among the Heroes, Wei Wei's Who Are the Most Lovable People?, Lu Chu-kuo's Shang-kan Mountain, Yang Su's Three Thousand-Li Territory, and a few others which are readable and maintain certain literary standards, other writings based upon the author's experience in Korea do not show maturity in even the handling of the Chinese language. However, the Chinese Communists claimed that these second-rate writings adequately express the Chinese Volunteers' patriotism and Communist internationalism.

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4. People's Literature, I, 1, October 25, 1949, p. 13. The content of this declaration reads very much like the constitution of the Union of the Soviet Writers in the USSR.

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In the Korean endeavor the Communists departed from one of their most boasted practices. Throughout the war against Japan and the "war of liberation" against the Kuomintang, Chinese soldiers were encouraged to write, and writings from the ranks were hailed and widely publicized. But professional writers were sent to Korea, probably to stimulate a more skillful literary dramatization of the Communist cause.

However, the Korean front was not the only place where writers were to learn about "reality" and to dramatize the "cause of the people." While the war was going on, Ai Wu, Ts'ao Yü, the noted playwright, and other writers were sent to factories; Ho Ching-tzu, author of the celebrated The White-haired Girl, was sent to study life in the villages; Ting Hsi-lin, Liu Ch'ing, Li Tzu-hua, Mu Yen, and a host of other veteran motion picture producers and directors were sent to Shanghai to participate in the Three-Anti and Five-Anti campaigns.[5]

But these writers were not to record life as they observed it. Before they left for their "life schools," they had to undergo some "training." One can imagine the situation: writers of the calibre of Pa Chin and Ts'ao Yü learning from the speeches of Lu Ting-i and Ch;en Po-ta, the two propaganda chiefs of the regime, "how to describe people, how to abstract living reality and exercise care in collecting material, how to portray and praise, and above all,

5. See the chapter on Subversive Potentialities in this handbook for the content and impact of the Three-Anti and Five-Anti campaigns.

how to avoid making mistakes." It would appear that the Communists were so eager to prove the righteousness of their actions that they arranged "history" in the way they wished it to seem. 814 538

Judging from the extent to which the land reform turned the rural social and political order upside-down, the Three-Anti and Five-Anti campaigns destroyed the bourgeois stronghold in the national economy, and the way in which the war in Korea affected the national life, one might expect that those writers who had been given the opportunity to witness these momentous events would accomplish literary feats of equal magnitude. On the contrary, one finds, with only rare exceptions, "formula" stories which have all of the correct political ingredients demanded of them but which lack originality and any attempt at characterization. One story of land reform reads much like another, the only differences being the names given the heroes and some few idiosyncracies of the writers in the use of colloquial expressions and political jargon. The necessary adherence to the prescribed political formula has blighted creativeness.

C. Literary Criticism

What has contributed most to this fear of originality in literature is the influence of officially organized and directed literary criticism, which uses Communist literary theories to coerce and browbeat the writers. The disparity in the respect given critical and creative forces has stunted the young Communist literature and precluded a normal growth.

Outstanding instances of the enervating effect of criticism are the reviews of the play, "The Song of 814 538 536

of the Red Flags," and the story, "Old Worker Ku Fu-shan." The play, concerning shock-teams in a productive drive, was initially praised by the Communists themselves; later, it was criticized because "it did not give a strong portrayal of the trade union and the Party." According to the critics, the author should have used the play to strengthen the prestige of the trade union among the worker-audiences as well as to emphasize the "heroic" qualities of the leading protagonist, a Communist cadre. The portrayal of the Party cadre P'eng Kang in the story was deemed incorrect, "for the Party's leadership is invariably collective, but in the play P'eng seems to be quite alone." The play was thus rated "of low educational value." The author of the story "Old Worker Ku Fu-shan" was reprimanded because he "not only distorts the image of a model Party member but also completely ignores the function of Party training and leadership."

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The classic example of Communist literary and artistic criticism involves the 1951 Shanghai-produced film, Wu Hsün Chuan," based on the life of a famous advocate of free education who lived in Shantung Province. Wu Hsün was born into a poor family and was thus deprived of formal education. In order to help children to attend school, he dedicated himself to hard work and frugal living; and by shrewd investment of his savings, he succeeded in accumulating funds for the education of the poor. Wu Hsün's contribution to Chinese education was never questioned until the Communist critics attacked the film. Wu's effort for the kind of education prevalent at his time, according to the Communist critics, only strengthened the feudal order and arrested the forces of progress; rather

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Committee of the Chinese People's Political Consultative Conference, which met from October 23 to November 1, 1951. Members of the All-China Federation of the Literary and Art Circles began to echo the view of the Central Committee of the Party and confessed that, while they had made definite improvements in the past two years, nevertheless they always fell behind the development of Chinese society. This confession led the writers to "plunge" into study in an effort to "remold their ideology and to sharpen their critical sense." 814 546

This conflict between critical and creative forces also manifests itself in the bulk of the incongruous writings of the literary critics in Communist China. The critic has ready an abundance of clichés, jargon, and theories of socialist realism, but they are clearly ill-digested and are used with little discrimination or literary skill. Quotations from Marx, Lenin, Stalin, Gorky, Zhadanov are frequent but are not integrated into the theme of the text. Even Communist critics have noted that many quotations from orthodox Marxist texts are either irrelevant or superfluous.[8] This excessive verbalism at the expense of content makes literary criticism irreconcilable with the alleged theory of its essentially didactic function. Much criticism is lukewarm and stereotyped, written by writers who are called upon by the Communists to undertake the task of attacking their fellow writers. In this case, what is criticized is invariably the "petty bourgeois standpoint." The exception to the rule is Mao Tse-tung himself, who, from his position 814 538

8. Shen Chu-chung, "The Popularization of Theoretical Criticism of Literature and Art," People's Literature, No. 9, July 1, 1950, pp. 27-28.

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of absolute authority, can write criticism which is non-imitative, forceful, and pointed, even by the standards of the free world. Top Communists, like Liu Shao-ch'i, for example, who seem to be more confident in translating Marxism into practice, do not quote from orthodox texts as often or use as many clichés as the lesser Communists do.

Since 1949, Chinese Communist literature appears to have concentrated on a number of well-defined themes. It has been most concerned with the individual under the Communist system and the problems confronting him. These have included the social confusion of the New Democratic period, the doubts of the intellectuals, the "criminal activities of the bourgeois merchants, and the lackeys of the imperialists," the rise of the industrial hero, the struggle against the "enemy of the People," and the appearance of human types based on the newly created Communist "tradition." Even the "return to history" is oriented for the solution of certain present-day problems.[9] Patriotism, aestheticism, and naturalism are all good literary themes, provided they are

9. Writers are told to find evidence in history of the excellent qualities of the Chinese people, and to appreciate and to learn the beautiful styles in Chinese literary heritage. For instance, the poet Li Po (A. D. 701-762) who was an incorrigible individualist, can now be safely described as a "great patriot," for "Li Po could not have written such beautiful verses about the magnificent rivers and mountains of his fatherland had he not been very patriotic." His many lyric poems which sang praises of the bright moon are not interpreted to mean his longing for a "cleaner" world, and therefore indicate

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imbued with the spirit of "socialist realism," which is belief in the inevitability of the development of socialism.

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Since 1949, China's best writers have not produced any first-rate work. If there happen to be interesting writings that suit the taste of the reader, they do not fit into the theoretical scheme of the Party. Hsiao Yen-mu's short story "Between Us, Husband and Wife," for instance, was criticized as "employing the intellectual's viewpoint and taste to

[Footnote No. 9, continued]
his personal integrity; his mild protests against the conditions of his time are now interpreted as signs of his progressive spirit. Wang Yao, Li Po, Shanghai, Jen-min ch'u-pan-she, 1955.

Ch'ü Yuan, the poet-statesman of the Kingdom of Ch'u in the Chan-kuo period [481-221 B. C.], is lauded for his "patriotism and sympathy for the common people." Kuo Mo-jo, "A Brief Account on Ch'ü Yuan," People's Literature, No. 44, June 1953.

Emperors like Han Kao-tsu and T'ang T'ai-tsung who increased the national territory and the prestige of the Chinese people, are now praised as heroic. This salvaging of historical characters and literature for Communist posterity could be a sign of a felt need. There are reports that since the Party came to the cities it has been neglecting to supply enough reading material for the people of the Old Liberated Areas, and the people have gone back to the old novels. In order that these people may not be "poisoned" by the "feudalistic ideas" in the old novels, the reinterpretation of the characters in the old novels according to dialectical materialism seems far more necessary than the writing of novels of comparable stature.

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distort the image of the working masses and to vulgarize things political." 814 538

Some writers are unable to find publishers for their work, not because the work is counterrevolutionary but because its theme is considered untimely. In 1952, Miao Yen-hsiu was advised not to publish his Miao-chia Feng-kuang, a long poem about freedom of love and marriage in Miao communities, because the Communists did not think a celebration of the equality of the sexes useful to the Communist revolution at that time.

Romantic novels of love and sophisticated novels of human relationships are not published. When love does come into the scene, it is shown as subsidiary to other, more "worthy" and "unselfish" problems (i. e., problems social and political).

Although the writer may desire to let human relationships play a decisive part in the development of his material, there is a tendency to utilize abstract characters rather than vivid personalities. Most of the writers who choose to deal with the exposure of corruption and the excesses and tyranny of established institutions are more adept at portraying "negative" personalities than creating "positive" personalities in keeping with the Communists' view of the "heroes" of the new regime. This is true, despite the fact that the Communist leaders have repeatedly told the writers "to give the most important position in the plot to the affirmative man," and that "in no case should evil be vividly presented, lest virtue remain an abstraction," for it is now the writers' task to describe the bright possibilities of life under Communist leadership.

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The recent development of literature and art in China seems to parallel that in Soviet Russia. In China, the emphasis to praise industrial and agricultural heroes follows the pattern of Soviet literature. The influence of the war in Korea upon literature in China is comparable to the influence of World War II upon Russian literature. Now that we hear about the "thaw" in Russian literature,[10] can we anticipate a similar development in China? Hu Feng's attempt[11] in early 1955 to liberate literature from the shackle of politics, although it ended in failure and personal disgrace, indicates, nevertheless, conscious recognition by a group of writers of the freedom necessary for the creation of works of art.[12] Only general discussion of minor ways to improve literature has been undertaken by leading authors like Mao Tun and Ai Ch'ing, and all discussions are prefaced by fervent dedications to the Marxist-Leninist world outlook. While the parallel we draw of the development of literature in the two countries may aid in the understanding of certain similarities, the parallel is not complete. If we compare the contents of the first six issues of People's Literature (October 1949 to April 1950) with the six issues published in the first six months of 1955, we find a noticeable change: the percentage of creative writing by Chinese has increased, and the percentage of works translated from the Russian has decreased. Among the translated works, the percentage from Soviet Russia is smaller than it was, and there is now a sampling of literature from non-Communist sources, including, surprisingly enough, the tales of Hans Christian Andersen.

10. Walter Z. Laqueur, "Russia in Flux, I. The 'Thaw' and After," Encounter, London, Oct. 1955, p. 35.

11. Hu Feng is a well-known Communist writer, protégé of Communists' "literary saint" Lu Hsün.

12. Laqueur, op. cit., p. 35.

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II. THE GENRES OF LITERATURE

A. Translations from Russian Literature

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Translations from Russian literature are included in this section because of the influence they have had on Chinese intellectuals.

According to the survey made in 1937 in twenty-two Chinese universities and eight high schools, foreign literature, particularly Russian, English, and American, had an important place in the intellectual life of contemporary youth in China. Gorky was mentioned oftener than any other foreign author. Other favored Russian authors included Tolstoy and Turgenev.[13] This popularity of Russian literature seems remarkable in view of the fact that between 1927 and 1949 there were no Russian schools in China and almost no Russian was taught. Of course, many works of Russian literature were translated into Chinese.

The success of Russian literature in China stems from the appreciation of the problems confronting Russian and Chinese society: the struggle for sexual equality, the struggle between the doctrine of "non-resistance" and a revolutionary attitude toward life. Sympathy with the Russian revolution also has played a part.[14]

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13. Olga Lang, Chinese Family and Society, New Haven, Yale University Press, 1946, pp. 276, 363-364.

14. Lang, ibid., p. 276. O. Briere, Les tendances dominantes de la litterature Chinoise contemporaine, Bul. Univ. Aurore, Ser. III, Vol. 9, No. 35, July 1948, p. 251.

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Translations of post-1917 Russian writings such as Krymov's Tanker Derbent (1939), Ostrovsky's How Steel Was Tempered (1937), Simonov's Days and Nights, a novel of Stalingrad, Scholokhov's And Quiet Flows the Don, and Virgin Soil Upturned, a novel about collective farming, and Fadeyev's the Young Guard (1945) were read by secondary school and college students. These novels encouraged young intellectuals with a yearning for a 'positive' life of action no less heroic, revolutionary, and romantic than that experienced by the heroes about which they read. These novels had an obvious influence on the radical movement among the students who defied the Kuomintang regime.

Today, Bassov, hero of Krymov's Tanker Derbent, and Korchagin, hero of Ostrovsky's How Steel Was Tempered, are more familiar to the students than many of the characters in novels written by Chinese Communists, most probably because the Chinese novels are poor imitations of Russian originals. Mayakovsky's poem "Lenin" is acclaimed by the Chinese Communists as a model of socialist realism, and Michael Prishvin's nature poetry is popular. Chinese translations of Ehrenburg's Storm and Nikolayava's Harvest are best-sellers.[15]

Since the establishment of the Central People's Government, delegations of Russian authors have visited Peking and other important cities of China. Russian is now taught in Chinese schools as the

15. "'Liberating' the Creative Impulse in China," The Times Literary Supplement, August 5, 1955, xlii. For the Chinese Communists' own estimation of the influence of Soviet literature on Chinese writing, see Pa Jen, Look at the Soviet People through Soviet Literature, Peking, Chung-kuo ch'ing-nien ch'u-pan-she, 1955.

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foreign language. Under the Communist regime, the Sino-Soviet Friendship Association, which has branches throughout China, has contributed much in the promotion of popular appreciation of Russian culture.

B. Academic Writings

Academic writing under direction of the Chinese Communists seems to be concentrated upon the history of peasant rebellion during the last one hundred years, anthropological studies of the ethnic minorities in China, commentaries, political and philosophical, on texts by Marx, Engels, Lenin, Stalin, Mao Tse-tung, and Liu Shao-ch'i, and archeology and prehistoric Chinese society.

In the field of modern Chinese history, the Chinese Historial Society [16] is most comprehensive in its program of research. It has sponsored the compilation of a series of documents on modern Chinese history. To date, the published volumes of the series include Nien Chün, concerning the peasant rebellions in Kiangsu, Anhwei, Honan, and Shantung in the latter half of the nineteenth century; T'ai-p'ing T'ien-kuo, the Taiping Rebellion in the middle of the nineteenth century; and the Hui Revolt, the revolt of the Hui people in the Northwest and in the Province of Yunnan in the Southwest in the nineteenth century. This series will include twelve collections of source

16. The society is now called the Institute of Chinese History, a division of the Academy of Sciences at Peking.

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C. Fiction

The greater part of the Central-South Region came under Communist control after other sections of China had been conquered. This region was one of the last to face problems of industrial recovery, agricultural revival, the land reform, and the liquidation of anti-Communist forces. Since Communist literature is intended to describe the solution of these problems, stories and novels which dealt with these aspects had already been produced in Manchuria, North China, and East China. As a result, all the writings in this region seem stereotyped and lacking in originality. 538

Take, for instance, the short story "Ah Ts'ai," which describes the suffering and liberation of a woman in an emigrant community in Kwangtung. The plot closely follows that of other "formula" stories concerning other regions of China, although in "Ah Ts'ai" some use is made of local customs. Among the literature on the war of resistance against Japan, stories of the "heroic" deeds of the 8th Route Army in North China overshadow the accounts of anti-Japanese activities in Central-South China.

Publishing houses in the Central-South Region, notably the South-China People's Publishing House in Canton and the Central-South People's Publishing House in Hankow, are merely branches of the government's publishing enterprise which has its headquarters in Peking, whence policy is established on the kinds of literature to be published and distributed. The centralization of publishing assures the widespread popularity of novels which have received government approval. 214

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People in Central-South China, like people in North China, also read Yüan Ching and K'ung Chüeh's best-seller Hsin Erh-nü Ying-hsung Chuan (The Biog-grapy of a New Hero and Heroine), a 200,000-word account of the repulse of the Japanese invaders in North China, written in the style of the old-fashioned novels,[19] and Ting Ling's The Sun Shines on the Sang-chien [Sang-kan] River, a novel about the struggle of the people in North China during the 1946-48 land re-form, which was awarded the Stalin prize. Liu Pai-yü's Light's Ahead may be classified as a novel of Central-South China because it describes the cross-ing of the Yangtze River by General Liu Po-ch'eng's army during the "liberation war" against the Kuomin-tang. 538

Recently the Communists have encouraged stories based on the Red Army and the Communist infiltra-tion of Kiangsi before the Long March. So far no major work in this field has appeared.

D. Literature of Minority Nationalities

The so-called literature of minority nationalities in Communist China, the development of which was mentioned in the first issue of the People's Literature 538 563

19. The first edition of 10,000 copies was sold out in twenty days, 80 per cent being sold in North China. Although pleased with its success, the Com-munists lamented the fact that the Chinese people are still too fond of the traditional "feudalistic" novels, that a novel of new ideas and new people could be suc-cessful only when dressed in traditional forms.

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in October 1949 as one of the six tasks set for the Chinese people, has achieved little. Although the heroes and the heroines depicted may be members of minority peoples, the books are written in Chinese by Han Chinese or by people of minority nationalities who have mastered the Chinese language. 538 563

So far, the effort to foster literature of minority nationalities has taken three forms: (1) tracing and recording minority customs; (2) interpreting social systems in minority groups from the dialectic materialistic viewpoint; and (3) the exchange of minority literature and Han Chinese literatures. Until the minority nationalities have their own written languages, this exchange amounts to the Sinicization of the minority nationalities through Chinese literature in ways which are not intended to seem "imperialistic" to the minority peoples. On the other hand, the cultural heritage of the Chinese people may be enriched by acquaintance with the literature of minority cultures.

Although the past is often interpreted by the Chinese Communists as a struggle between groups or suppression of one group by another, the literature of minority nationalities which is to be developed is not to be allowed to suggest animosities against the Chinese.

Steps have been taken by the Chinese Communists to create written languages for the Yao and Chuang peoples in the Central-South Region as well as for other ethnic groups in Southwest China. Whether these peoples, who have hitherto depended mainly on oral 212 563

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transmission of their tradition, may begin to use a written language is not certain; but there is no doubt that the opportunity for propaganda and regimentation of thought increases with literacy. 212 563

E. Poetry

Although Mao Tse-tung himself composes poems in the classical style, the "new poetry," which is written in pai-hua, (the vernacular), is in vogue in the Central-South Region today. 538

Wen I-to, Kuo Mo-jo, and Hsü Chih-mo, who wrote pai-hua, still are talked of. The publication of Wen's collected poems, Still Water, was an important literary event in 1929. Hsü experimented with new forms, including those found in Western poetry. He was less concerned with the theory and art of versification than Wen was. Wen's book, The Forms and Rules of Poetry (1926), which lists musical, artistic, and architectural skills as the necessary elements of good poetry, is a unique contribution to pai-hua poetry.

Kuo Mo-jo's poetry has energy and imagination, but no discipline and restraint; and has been likened to a torrent of water rushing from a broken dam. In the 1920's, when Kuo was the leader of the Creative Society, he advocated "art for art's sake." He was the first to introduce untranslated Western words and phrases into pai-hua poetry to enhance the beauty of of the metrical patterns of the stanzas. Although Kuo is not productive nowadays, and his poems are no longer popular, his present prestige as a "literary personage" is based on his past achievement; and his

present political position as a cultural leader in the Communist regime in turn encourages the sale of his poems. He is the only one of the three still living. Being now wholly dedicated to the Communist cause, although not a Party member, he is comparable to Simonov of Russia, for Kuo, like Simonov, spends a good deal of his time heading Chinese cultural delegations to other countries and entertaining foreign cultural delegations to China. 538

Ai Ch'ing and T'ien Chien are established as Communist poets. Ai writes prose poems and T'ien writes extremely short verses. The average Chinese reader is apt to appreciate Ai more than T'ien, especially when Ai writes of everyday things familiar to the reader and T'ien draws his inspiration from a vision of the new world which is less comprehensible to the average reader.

Ma Fan-t'o and Li Chi are often spoken of together. Ma's poems are modeled upon popular rhymes. Li Chi's poems are modeled after Sheng-tien-yu, a folk-song pattern popular in Shansi and Suiyuan during the war against Japan.

All the poets mentioned above are known nationally. Their styles are imitated by lesser known poets.

F. Popular Ryhmes and Folk Songs

Popular ryhmes and folk songs of Honan resemble more nearly the free forms characteristic of North China; in the other provinces of the Central-South Region, rhymes and folk songs have four-line stanzas, 538 533

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each line containing seven syllables which are, in fact, seven characters in written form. Kwangtung Province has more folk songs and popular rhymes than do other provinces in the region. Folk songs in Kwangtung can be divided into three groups according to the dialects in which they are sung: Cantonese, Fukienese, and Hakka. 538 533

The Chinese Communists have always been active in fostering folk songs and popular rhymes which welcome or accept the new political order. The best example is "Tung-fang Hung" ("All Red the East"), a folk song originating in Shensi and now well-known in Central-South China, which likens Mao Tse-tung to the sun rising in the east. Some of the newer folk songs fostered by the Communists praise construction and eulogize the "new people" under the present regime.

Some of the older folk songs are now being rearranged so that the old forms accomodate the new ideology. The most notable example is Yüan Chang-ching's re-arrangement of the song "The Water of the Chang River." In Central-South China nothing of comparable quality is known to have been composed.

G. Drama

Stage plays in China can be roughly divided into four kinds: (1) folk plays native to small dialectal districts; (2) ching-hsi or p'i-huang (Peking opera) which is appreciated in all parts of China proper, but particularly in North China and in the big cities of other regions; (3) the new opera, a genre created by the Chinese Communists; and (4) the modern play. 536